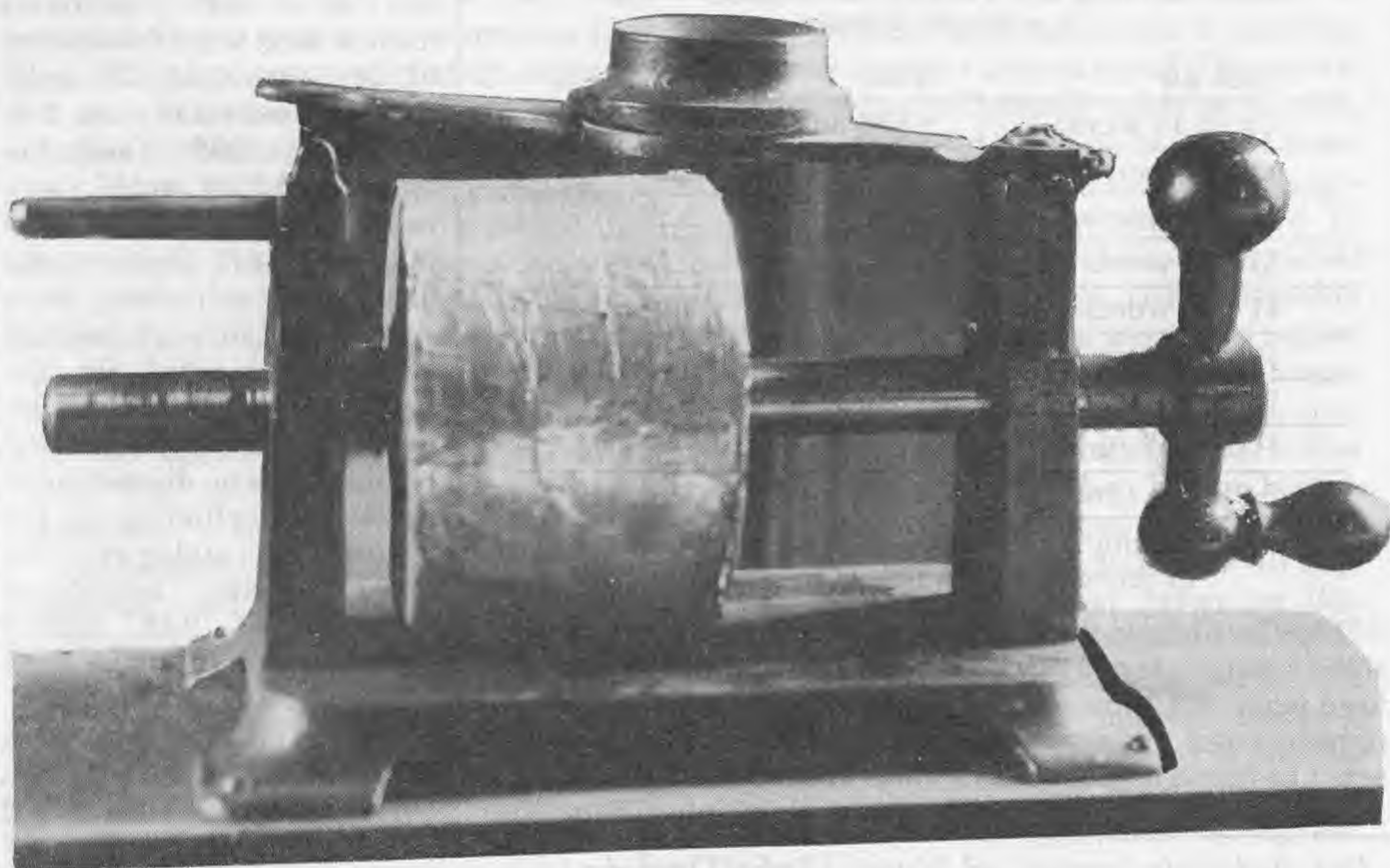


THE WIZARD OF MENLO PARK.

INCIDENTS IN THE LIFE OF EDISON—FROM THE
PRINTING PRESS TO THE TALKING MACHINE—
THE PHONOGRAPH MAKES A SENSATION
AMONG FRENCH SAVANS



Edison's generosity survived 114 years when the tin foil machine he gave to journalist Wm. A. Croffut in 1878 was recently discovered by Charles Hummel.

“A Good Deal of a Wizard”

Edison's Invention of the Phonograph
(and an April Fool's Day Hoax)

Allen Koenigsberg

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DEAR APM:

Question: I have an orange and black cylinder box, felt-lined, marked *Oxford Cylinder Record*. Who made these?
P.M., Bangor, ME

Answer: *Oxford* was a house brand of Sears, Roebuck & Co., but research for the second edition of *The Patent History of the Phonograph* reveals that it was used much later than originally supposed. Sears had been selling Columbia cylinders marked as *Columbia* through the Fall of 1908: *P* cylinders (brown wax) were discounted at 18¢ each and *XP* (gold-moulded) were 25¢ each. But in early 1909, Columbia announced they would cease making wax cylinders as of May 5th. All their unsold black-wax cylinders were then offered through Sears at 18¢ each, marked for the first time as *Oxford Cylinders* in the Spring 1909 catalog. Sears discontinued these wax cylinders in the Spring 1912 catalog at 25 for \$2.95, having introduced feltless-boxed 2-M *Oxford Indestructibles* for the first time in Fall 1911 at 27¢. They sold off their last 2M & 4M *Oxford* cylinders (by the dozen) in Winter 1921. ☐

Info Update

Concerning our article on the Jones *Motrola* in issue #84, several alert readers spotted an error regarding the mounting of the electric winding unit. It is *not* necessary to install a single screw on the phonograph cabinet to secure the winder. After all, the brochure boasted that the finish would not be marred. A triangular piece of brass with a rigid pin was originally supplied to go over the crank when the original escutcheon was removed. Since this plate used the existing holes, the woodwork was not harmed in any way. This item is usually missing from surviving units. Some of the *Motrolas* (as illustrated) used an adjustable knob to automatically regulate winding, but others had a push button for human intervention. We also located *additional* patents for Jones' invention: 1,257,286; 1,268,358; 1,312,181; & 1,394,907. As users of *PHP* know, any patent, in its entirety, can be ordered for only \$1.50 ppd. from the U. S. Patent Office, Washington, DC 20231.

In issue #76, we discussed Edison's invention of "hello" and how the first song to use the word with the telephone was the 1901 selection - *Hello, Central, Give Me Heaven*. This was pushed back in issue #78 to 1899 with *Hello, Ma Baby*. But there was even an earlier song linking the two: *Hello! Central! Hello!* with words and music by Charles K. Harris, copyrighted July 25, 1891. The earliest known recording of this song was Silas Leachman's brown wax Columbia cylinder of Sept. 1894. The amusing incidents may have been drawn from an undiscovered book - *Hello, Central! The Night Operator's Story* by George W. Hersee (1885). The earliest literary reference was Mark Twain's *A Telephonic Conversation* (1880).

The Wizard of Menlo Park and the Amazing Food Machine

When Edison invented the phonograph in 1877, it was miracle enough. The inventor was barely thirty years old and had enjoyed some prior fame as a telegraphic expert. But the ability to record the human voice - without electricity - was his crowning achievement and catapulted him permanently into the public imagination. The story of how he received his most famous appellation - *The Wizard of Menlo Park* - and the rediscovery of one of the first phonographs makes for an exciting, and hitherto unknown, chapter in the history of recorded sound.

Ventriloquism and magic were well established arts so it is not surprising that the phonograph was originally regarded this way in certain quarters. An example was the phonograph's first appearance in Paris, when Edison's foreign agent, Theodore Puskas, arranged for a public "seance" at the French Academy of Sciences on March 11, 1878. An aged member, Jean Bouillaud, refused to believe his ears and branded Edison "The King of Illusion." After all, Charles Cros' theoretical work was well known and the poet's purported device did not allow for instantaneous playback.

Something of this skepticism was converted into pseudo-journalism as recently as last year. In the April 1991 issue of *Classic CD*, a headlined review trumpeted "The First Recording Ever". Details revealed that none other than Frederic Chopin had recorded his *Minute Waltz* on a phonautographic device in 1848 and this had been transferred onto a modern compact disc. This was suspicious enough to any one who knew his phonographic history, but the catalog number of the re-release was given as XOHA CD010491 - an April First hoax!

In the spring of 1985, a hobby magazine called *Stereo World* was also caught up in the seasonal frenzy. Their "scoop," reported in the *Audio Annual Equipment Directory* for that October (Vol. 69, no. 10), revealed that physicist Charles Wheatstone had invented stereo recording in 1837 but the discovery had been suppressed for years! Several "original" sketches were included with the article.

Kenneth Chew, the author of the estimable *Talking Machines*, recounts an earlier tale. In the April 1, 1910 issue of *Phonographische Zeitschrift*, an announce-

ment appeared about a new long-playing disc, three inches in diameter, which could be played for five minutes - the stylus was a hardened bee-sting. The writer of the article was Humeur Davrille, but credulous souls abounded.

The grand-daddy of all April First hoaxes, however, was the 2-column spread in the April 1, 1878 issue of the *NY Daily Graphic*. It was this article that helped to launch Edison as a "wizard" and clarified the recent re-appearance of one of the first phonographs - our cover illustration.

The incredible story, condensed for our readers on pages 4 & 5, was headlined "A Food Creator - Edison invents a machine that will feed the human race!" The reporter, referring to himself only as W.A.C., went on to tell of his visit to Menlo Park and a demonstration of the tin foil phonograph by Martin Force and Edward H. Johnson. They showed him a supposed telegraphic message from Oliver Wendell Holmes whose last line gave one pause: "Madman! Remember the fate of Prometheus!" In the absence of the inventor, some delicious food, biscuits and coffee were served, and only when Edison bounded in (two steps at a time), was the secret revealed - the tasty morsels were all supplied by Edison's newest invention (the caveats just filed), a "victuals machine." From the raw ingredients of earth and water, and plenty of mumbo-jumbo, a king's repast could be furnished to all. The cost of the new machines, Edison promised, would soon be brought under \$6 apiece. Famine would be forever abolished and farmers would learn a new trade.

There was plenty here to raise one's eyebrows, but if the reader stuck it out to the end, he would see that the reporter "awakened just in time to hear the conductor sing out *Menlo Park!*" The whole episode was just a dream. Others who failed to sort out fact from fancy actually ordered the device, and the story was picked up by other US newspapers. Edison got some wonderful publicity for his lab and himself.

The author of the hoax which soon received Edison's favorable attention was William Augustus Croffut. Born in Redding, Conn. in 1835 (and a journalist from the age of 19), he had been following the invention of the phonograph in the pages of the *Graphic* and the *NY World* until his April 1st inspiration. Only a few days

(cont'd on page 7)

THE DAILY GRAPHIC

AN ILLUSTRATED PAPER

39 & 41 PARK PLACE

VOL. XVI.

All the News.
Four Editions Daily.

NEW YORK, MONDAY, APRIL 1, 1878.

513 Per Year in Advance.
Single Copies, Five Cents.

NO. 1569.

A FOOD CREATOR

EDISON INVENTS A MACHINE
THAT WILL FEED
THE HUMAN RACE!

MANUFACTURING BISCUIT,
MEAT, VEGETABLES AND
WINE OUT OF AIR, WATER
AND COMMON EARTH.

"Perhaps: Come over to-morrow.
EDISON."

The reception of this brief message by THE GRAPHIC on Friday in reply to an inquisitive despatch concerning his alleged newest invention was enough. We finally reached Menlo Park at one o'clock the next afternoon - it is an insignificant flag station on the Pennsylvania Central road, an hour from New York. The long building on the hill constituted the workshop and laboratory of the Napoleon of science.

"Edison will return at two," said Martin [Force]. A metallic wail arose from the machinery below, while the second floor is webbed with telegraph wires, crowded with chemical and philosophical apparatus and redolent of drugs. The telephone was connected with Boston and Philadelphia....

I turned to the phonograph where Professor [Edward] Johnson was talking to a sheet of tinfoil. The voice was clearer than I had ever heard before and at the end of his speech the machine went on and startled us all by singing a sweet, rich soprano air from *Sonnambula*.

He now beckoned THE GRAPHIC into a small room adjoining. A lunch was spread on a table and he explained, "Edison wished us to ask you to lunch here." What were we eating? This was the puzzle.

There were several dishes. One was a solid, looking like head-cheese, but tasting like woodcock or some delicate game. It was easily cut with a knife. Then there was soda biscuit with butter and honey. Coffee too, or at least a beverage that looked like coffee, but had a delicious aroma, different from anything I had ever seen. The additional dish was a sort of Bavarian gelatine with cream and quince jelly poured over it. I inquired what had been set before us, but he said he must leave the explanation to Edison.

Presently Edison came in, with a hurried stride and breezy air. After he asked Johnson to telephone Albany, we were alone in the room with him. Edison took up a tasty morsel on a fork and asked: "Do you know what this is?" Receiving a negative reply, he continued:

"THE GRAPHIC has been very generous in its descriptions of my work, so

I am going to tell you something. I have a big secret. I have filed my caveats in Washington, so may safely tell about it. I believe I have struck the biggest invention of this age. What do you suppose it is?

"The phonograph?" "Oh no, something new," he replied.

"Perpetual motion," I suggested. "No, I have hit on something much greater than that. This food."

"This food?"

"Yes - I made all this food out of the dirt taken from the cellar and water that runs through these pipes. The process is very cheap and simple. And it is capable of infinite variety."

He rose and walked around the room. "I believe that in ten years my machines will be used to provide the tables of the civilized world. Meat will no longer be killed or vegetables grown, except by savages."

"What will become of the farmers, Mr. Edison?"

"They will not need to drudge as they now do - they can study and enjoy life."

"This food making is done by machinery? Can we see it?"

"Yes, but do not ask any questions - I am applying for several additional patents."

He led me down two flights of stairs into a basement room where a swarthy looking man was busy about an iron vessel attached to a hydraulic ram. The shelves were lined with chemicals. There was a small battery in the corner. A kerosene lamp burned under a retort. That and four crooked pipes were all that was visible.

We returned to the room above. "I can simplify it and still turn out five tons of food a day. I have already made eighteen kinds of food."

"I would like to know more about it, Mr. Edison."

"I will tell you some things. All

food comes from the elements that are stored up in earth, air and water. It occurred to me that this natural process might be hastened, so instead of waiting a year, I could collect them in an hour, or perhaps a few minutes. I analyze the elements in the food - there are sixty-five, you know. Carbon is the king of these. I form all my meat compounds by exposing three elements in a red-hot state to nitrogen gas."

"Why has not this great invention been 'hit on' before, Mr. Edison?"

"Men have been more interested in learning than in doing. Lavoisier just missed it, and Davy, Liebig and Faraday [sic] overlooked the simplicity of this thing."

"How came you to think of this?"

"I was led on by Dalton's 'great discovery of the law of multiple proportions... the law of isomorphism... the general formula of $axnb$, etc. However, this is beyond the average reader and will hardly be intelligible. We merely take a short cut and snatch the food from the earth without the trouble of growing. I can make cabbages and oranges that have never felt the rain. Nature is full of surprises. Bananas and chocolate can be made out of the very same ingredients, and the methods of combining differ only a trifle."

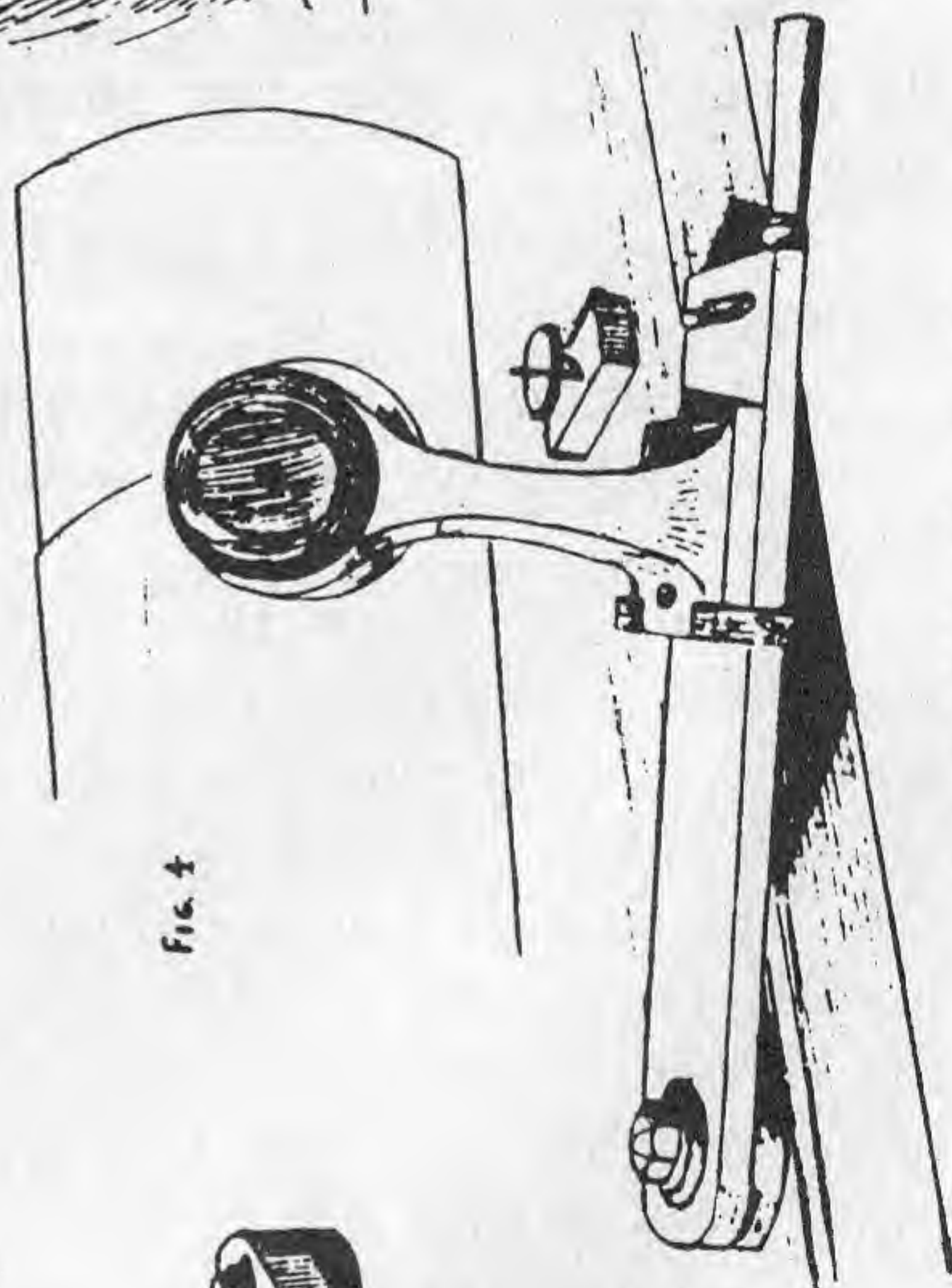
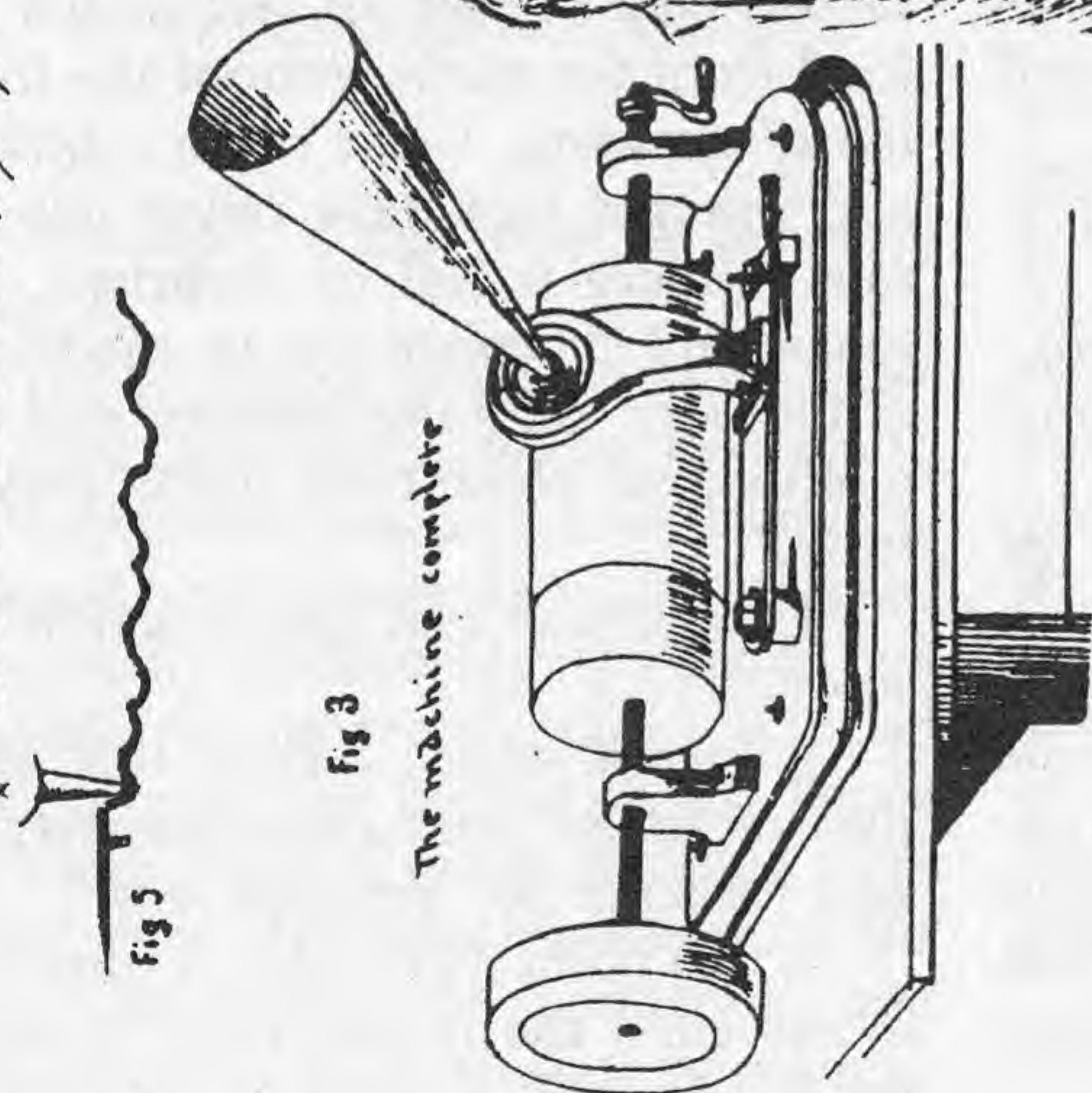
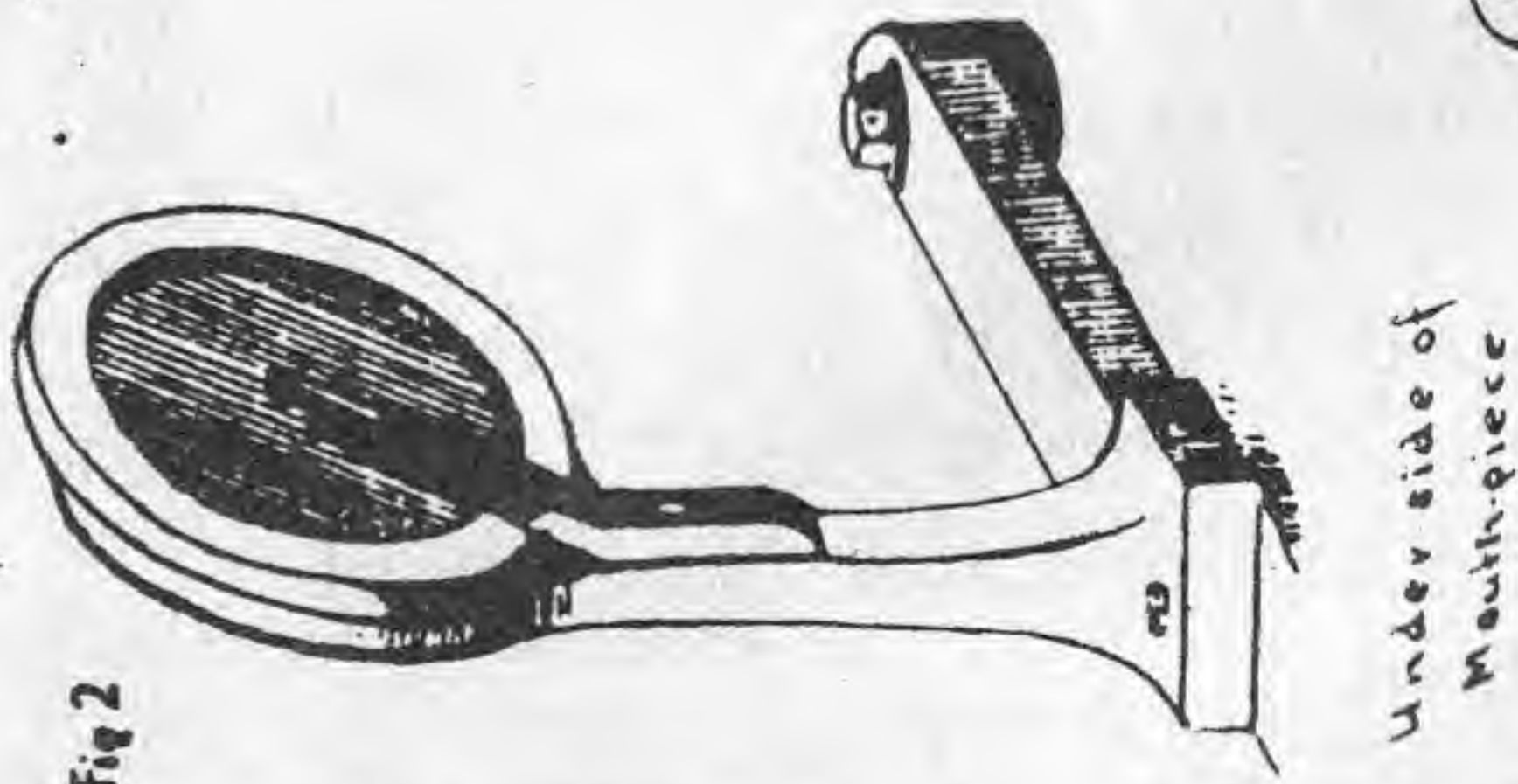
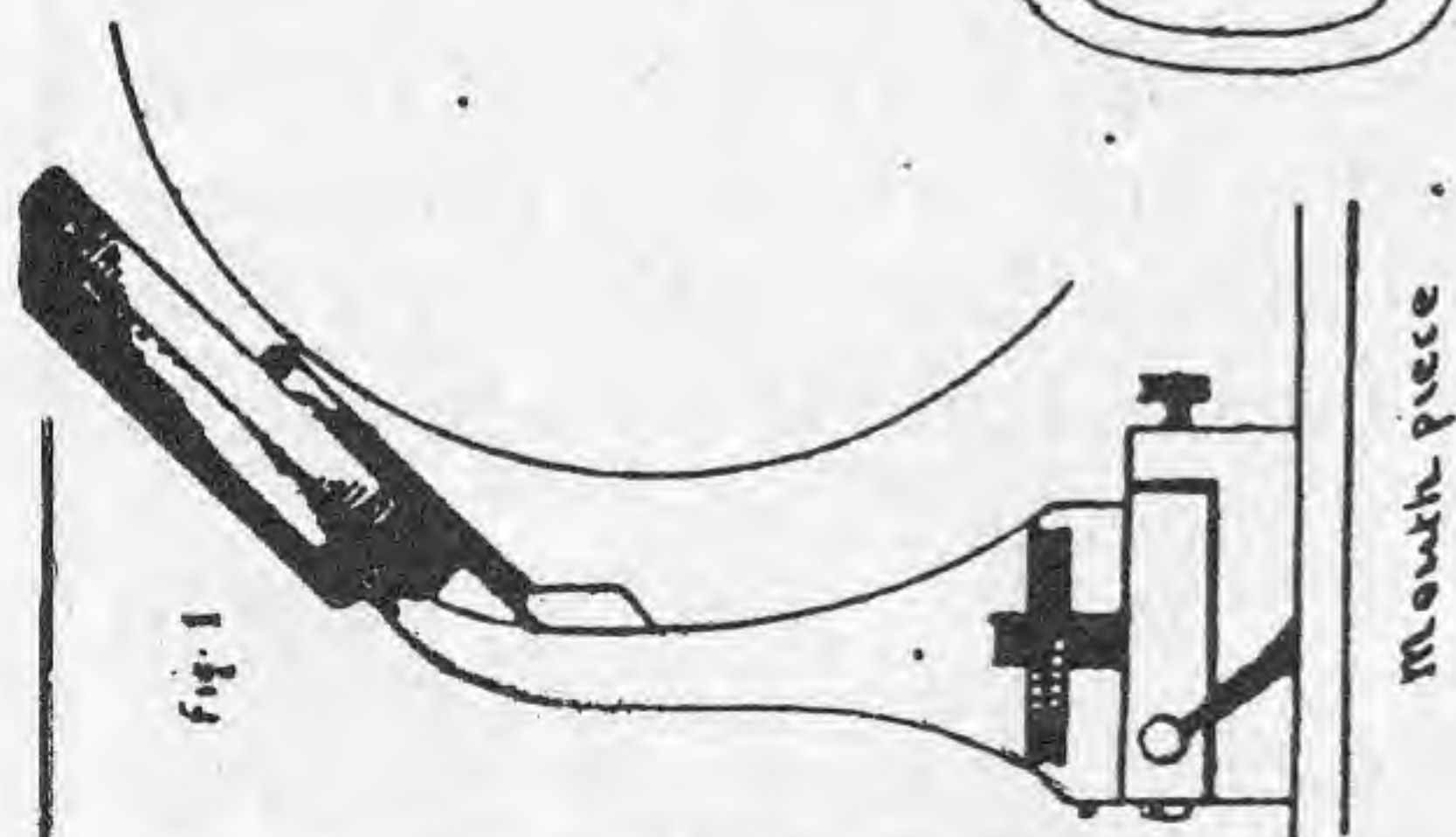
"How cheap can this machine be sold?"

"I do not know. I hope that after the first seven years a machine may be sold for \$5 or \$6 - perhaps less."

At this point there came a rumbling in my ears, the breeze blew through the window upon my face and I awakened just in time to hear the conductor sing out *Menlo-Park!* I rubbed my eyes and we bundled off the train to go and see the wonderful Edison.

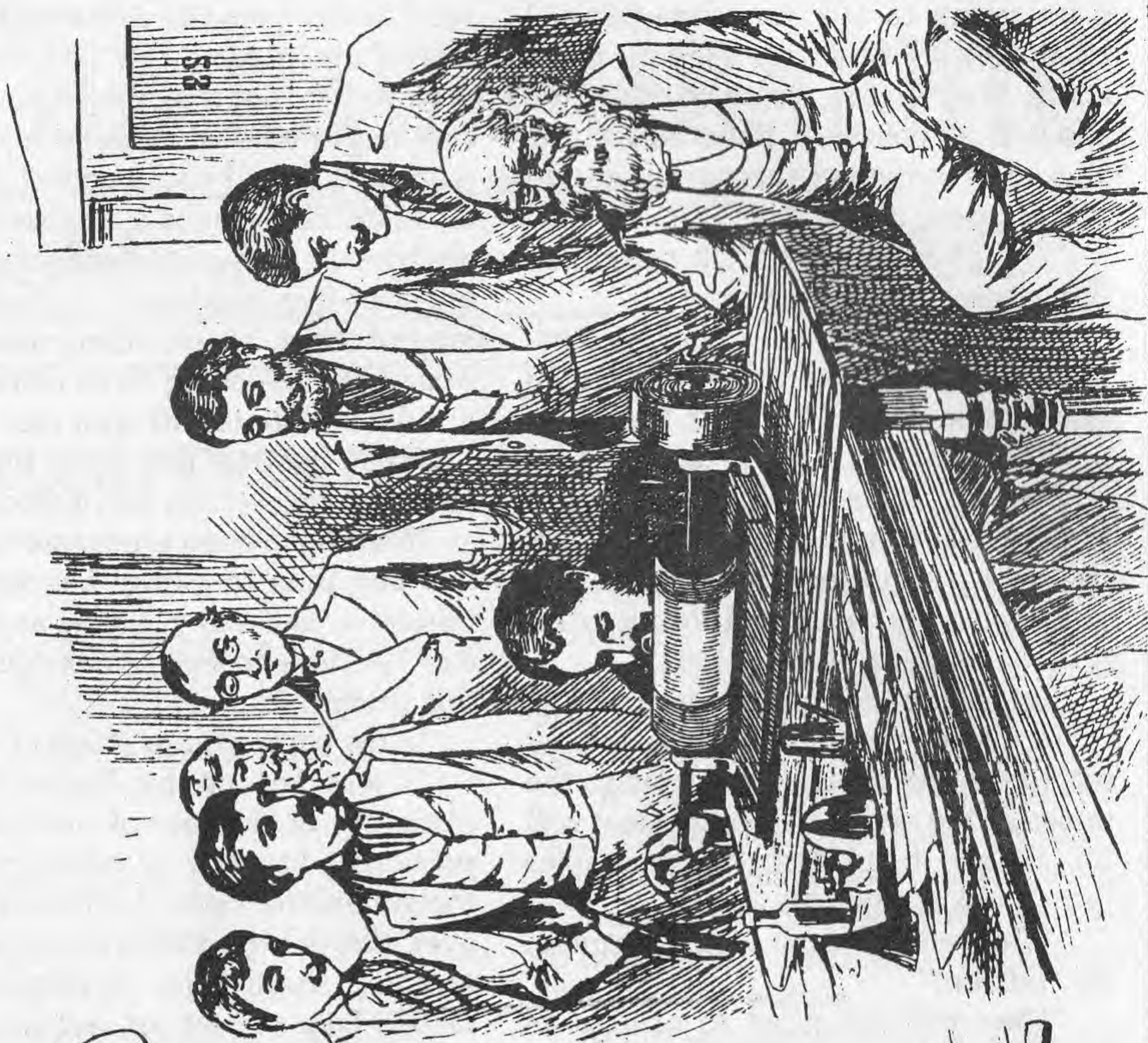
W.A.C. [Wm. A. Croffut]

This long article on p. 215 of THE DAILY GRAPHIC was edited by APM to fit.



"What does the *Daily Graphic* think of the Edison phonograph?"

Strip of tin foil containing the above sentence.



"What does the *Daily Graphic* think of the Edison phonograph?" W. K. Applebaugh asked. [Mar. 15, 1878, p. 101]

later, he would help to christen Edison forever the "Wizard of Menlo Park." But the clues led to the previous month.

As the phonograph had gradually become known, a straight-forward article appeared in the March 12, 1878 issue of *The Graphic* on page 80. Entitled "Practicing With a Phonograph," it described a recording session the previous Saturday in Philadelphia conducted by Henry Bentley, President of the Local Telegraph Co. The machine illustrated (see p. 10) was the little Bergmann/Hardy type and the speeches ranged from popular drama and poetry to Shakespeare (Richard III). Only at the end did the writer label the phonograph as "one of the wonders of the age." He signed off as *Alberto* but his identity remains unknown today.

The next article appeared in *The Graphic* on Wednesday, March 13th and was headlined "How the Phonograph Works - An hour's experience with the machine that talks and sings." It described in detail a private exhibition of the phonograph the previous day at the NYC headquarters of the (Bell) Telephone Co. There was no illustration, but a few notables were in attendance: Charles A. Cheever (financier), Wm. K. Applebaugh (Tel. Co. Superintendent), Wm. F. Smith (Police Commissioner), Mr. Merritt (Port Surveyor), and Mr. Conant of *Harper's Weekly* whose account would run March 30th. The machine described was the second model, with a mandrel about 8" long and 3½" wide. The immortal utterances recorded included "Mary Had a Little Lamb" and a popular ditty about a character named Uncle Ned. Cheever gave the address of the Telephone Co. (Room 32 of the Tribune building) and, reflecting the commercial rivalry between Edison and Bell, commented ominously "Bell Telephone Company, beware of Western Union infringements." Applebaugh even took out some foil from the week before and played it (not easy to do!); interestingly, it contained the word "hello" (see APM issue #76) and the stored-up conversation now ranks as the first printed occurrence of the word, a greeting coined by Edison but used on his competitors' phones to this day.

The Graphic followed these soirees closely and that Friday covered yet another exhibition at the Tribune building (held on the 12th). Once again, some famous faces appeared (see page 6), including Wm. Cullen Bryant, the son of Samuel F. B. Morse, and G. W. Davids of the Pough-

keepsie *Eagle*. The emcee was again Applebaugh of the Telephone Co. whose repertoire now included "Three Black Crows." Interestingly, Bryant (seated at the right) was 83 years old and died shortly after, on June 12th. Perhaps lurking somewhere is a tinfoil strip of the famed poet which might qualify him as the "oldest" person to make a recording (he was born in 1794).

In a related matter, the operatic diva Madame Rôze had her successful NY debut at Booth's Theatre on March 19th. Her picture appeared in several engravings - for *Frank Leslie's Illustrated Newspaper* and the sheet music frontispiece for *The Phonograph March Brillante* - both singing into a tinfoil phonograph; however, it is not known precisely when her recordings took place (her rendition from *Aida* produced the first operatic record).

On March 21st, *The Graphic* devoted its entire front page to the "Awful Possibilities of the Phonograph", a group of humorous illustrations by Weldon (see page 11). Inside, on page 138, was an article (never before noticed) on several political figures in Washington, DC. The author, none other than William A. Croffut, mentioned his trip to Washington the previous Saturday (the 16th) during which he visited President Rutherford B. Hayes at the White House and "delivered to him a message of salutation sent to him by the Talking Phonograph in the Tribune building, New York.... [Hayes] requested a vocal imitation of the phonograph's voice and seemed deeply impressed..." This was Croffut's first reference to the phonograph and one that prepared the way for Edison's own presidential visit (with machine) the night of April 18th. Earlier in the article, Croffut had remarked that "It is not wealth that underlies civilization, nor is it learning; but it is the sweet make believe which churls call sham, but which angels know for a heavenly messenger." April First was not far away!

On March 23rd, an unsigned piece in the *Graphic* (on p. 157) deplored Edison's loud-speaking phonograph (the Aerophone) and stated "...this Mr. Edison has done enough and ought not to be allowed to prosecute his diabolical inventions any further. His brain ought to be muzzled."

The pace picked up. The *New York World* ran a long (unsigned) laudatory account on March 29th entitled "That Wonderful Edison." It covered in detail a visit to Menlo Park on Thursday and remarked on the "thousands of small and

(cont'd on page 12)

THE GRAPHIC COMPANY.

New York, April 4. 1878.

Dear Mr. Edison:-

Did you see my hoax? And
are you in a state of fiery wrath?
Or how is it?

I regret to shock you with
the intelligence that my des-
cription of your victuals-ma-
chine is being copied all over
the country.

Thoroughly Yours
W. A. Croffut.

I want to borrow a phonograph
a little while to experiment with.
Have you got an old rusty one any-
where? If not, never mind.
W.A.C.

April 4, 1878: "Dear Mr. Edison, Did you see my hoax? And are you in a state of fiery wrath? Or how is it? I regret to shock you with the intelligence that my description of your victuals-machine is being copied all over the country. Thoroughly yours, W. A. Croffut. I want to borrow a phonograph a little while to experiment with. Have you got an old rusty one anywhere? If not, never mind. W.A.C."

Friend Croffut

Menlo Park N.J.

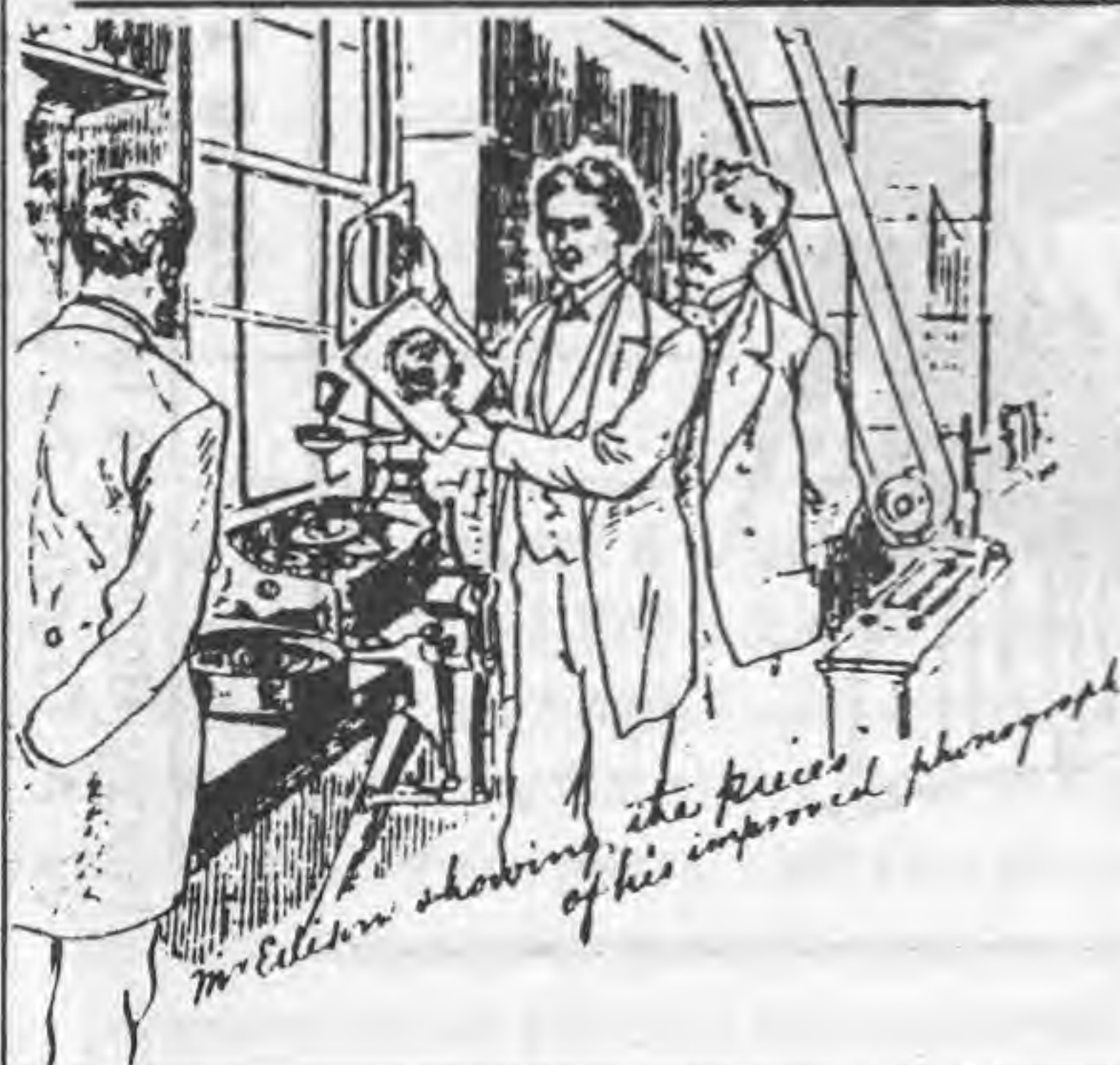
April 6 1878.

Your article is the most ingenious hoax that I have ever seen. Everyone, without exception was fooled by it. I am receiving letters asking the lowest prices for food-machines, and asking when they will be ready for the market. I intend giving you one of the new plate machines when we get them in quantity. If I can get one of the small phonos from one of the savans to whom I have loaned them, I will let you have it. Perhaps one will reach here wednesday if so would it not be best for you to come down and learn how to manipulate it to the best advantage, I have a box for it and can give you a supply of foil.

Yours Truly

Thomas A Edison

Above: The lost letter in which Edison replied to Croffut two days later, offering a phonograph. **Below left:** In the April 2nd issue of the *Graphic*, "Papa" Edison demonstrated a disc model. **Below right:** The first phonograph advertisement (*NYDG*, April 6, 1878, p. 259; see broadside in *APM*, issue #80, p. 11.) The admission was 25¢.



GILMORE'S GARDEN.

THE GRANDEST OF ALL SHOWS!

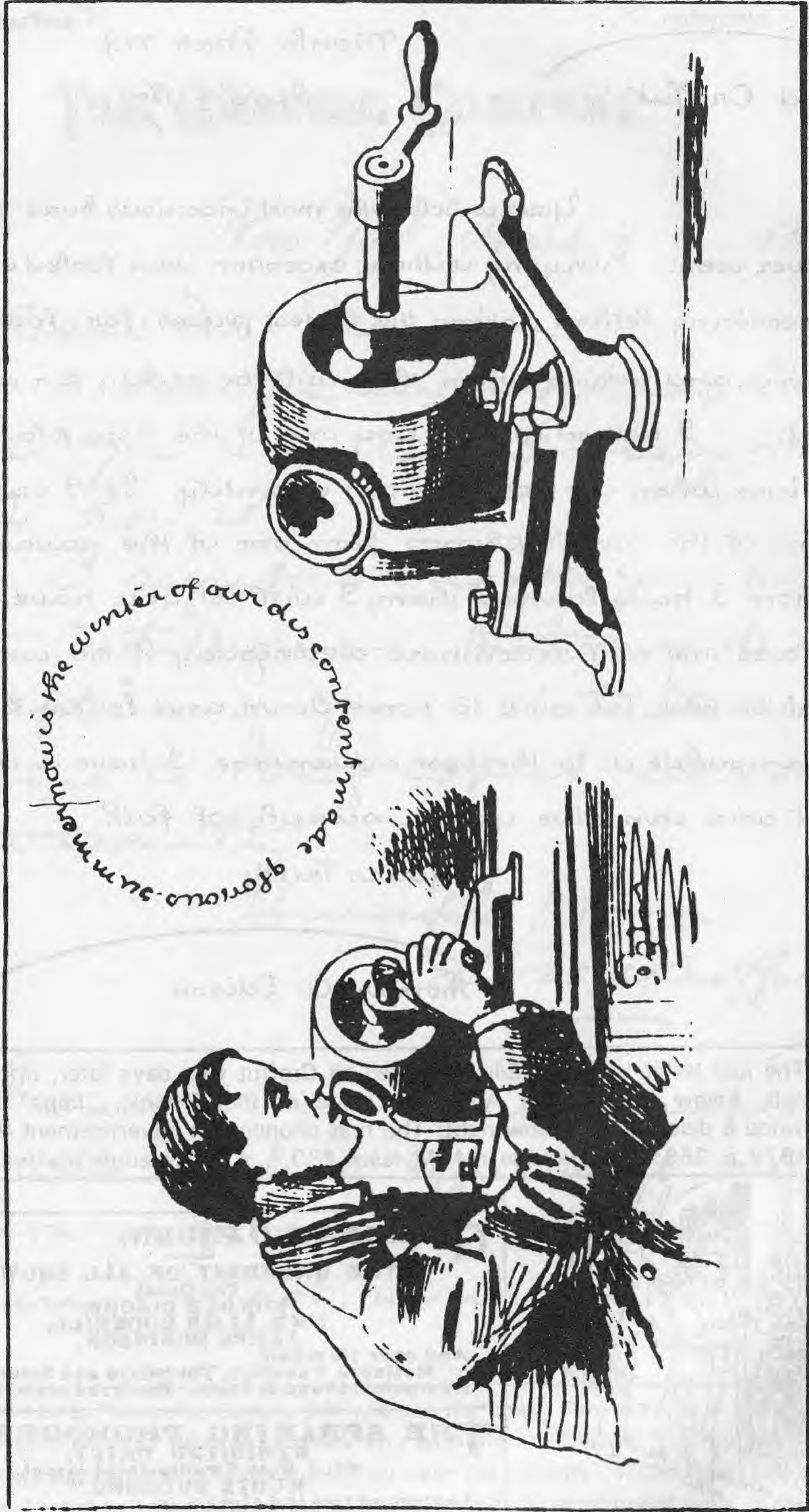
The Great
LONDON CIRCUS,
MME. ELIE DUCKRILL,
JAMES ROBINSON,

And over 100 others.
Matinees, Tuesdays, Thursdays and Saturdays.
Admission, 50 and 25 cents. Reserved seats, 75 cents.

THE SPEAKING PHONOGRAPH

EXHIBITED DAILY,
No. 6 East Twenty-third street,
"KURTZ BUILDING."

Lecture at two and eight P. M.



USING THE PHONOGRAPH.

THE INSTRUMENT.

Henry Bentley's test recording from *Richard III* apparently had particular significance for Edison. On the back of his April 6th letter to W. A. Croffut, he wrote it out three different times – a circle (superimposed above), a diagonal line, and in the minutest possible script.



A prima Donna in a new Roll



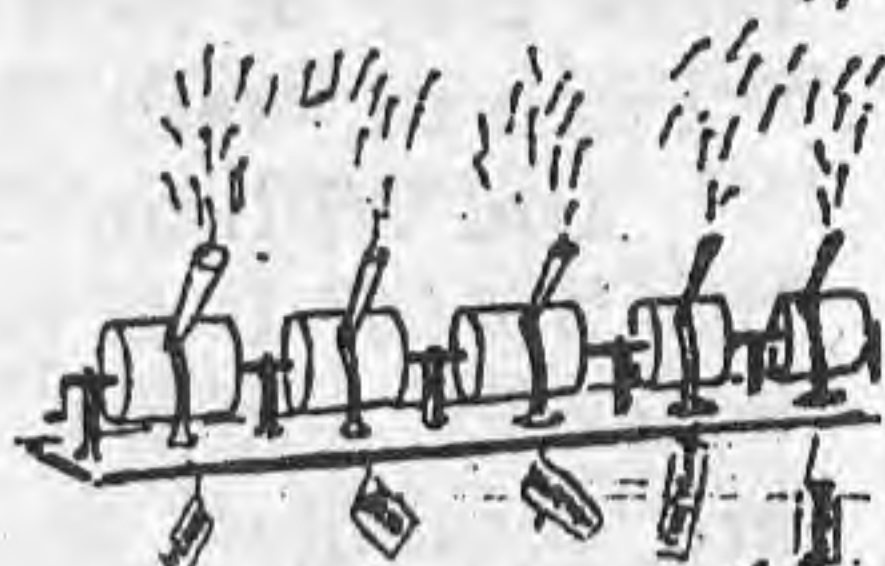
Her little joke on Dear James



Lady in the Parlor: "Hark! That is lovely Adelina Patti's voice!"



Merchant: "Oh, I'm busy! Tell your story to that machine and I'll grind it out tonight!"



Any church can have a high-toned choir



Fair shopper: "If you please, I will take six yards of Talmadge's last sermon and four yards of Rob Ingersoll's lecture on H--"



Liberty saluting the World. "I can make that statue speak so that it can be heard ten miles!" - Edison



Recording the millionaire's Will



A safe Conference with the Sioux

Weldon

AWFUL POSSIBILITIES OF THE NEW SPEAKING PHONOGRAPH.

From top to bottom: A prima donna in a new Roll... Her little joke on Dear James (Murder! Police! Fire!)... Lady in the parlor: "Hark! That is lovely Adelina Patti's voice!"... Merchant: "Oh, I'm busy! Tell your story to that machine and I'll grind it out tonight!"... Any church can have a high-toned choir... Welcome to our shores - Liberty saluting the World. "I can make that statue speak so that it can be heard ten miles!" - Edison... Recording the millionaire's Will. Fair shopper: "If you please, I will take six yards of Talmadge's last sermon and four yards of Rob Ingersoll's lecture on H--"... Compound double-back-acting duplex, elliptic, extra gearing, capacity and endurance, without flywheel, large governor designed expressly for long-winded lightning-rod agents... A safe conference with the Sioux. [Weldon illus.]

large bottles.... a wholesale drug store." When Edison was observed writing down a telegraphic message about a lecture delivered by Prof. Bartlett of the University of Pennsylvania, and then made plans to relay his recording by telephone, the reporter was moved to utter the prophetic words: "Aren't you a good deal of a wizard, Mr. Edison?" But he rejected the role of a stage performer: "Oh, no, I don't believe much in that sort of thing." The article went on to discuss his new circular-plate phonograph and clock-work motor. At the end, the reporter, noting a show-case of strange objects, "had become convinced that if Mr. Edison had [enough] leisure he would find out the use of everything, however common." The visit ended with a large tray of food and a bountiful lunch. "Pitch in," said Mr. Edison."

Did William Croffut see this article in the *World*? It is possible since the idea of wizardry and the limitless supply of food are combined and his own April First *Graphic* article contained the same phrase "the wonderful Edison." But because the tone of the spurious article was deliberately serious, he omitted any words bordering on the truly miraculous. Given the Easter season, and his classical background (he would receive an honorary PhD from Union College in 1889), he may have had in mind some Biblical stories of bounty involving Moses, Elijah, and Christ, as well as a legend about a Pentecostal feast and King Arthur's Knights. But almost as a way of making amends, he wrote another long article the next day, well-illustrated and scientific, entitled "The Papa of the Phonograph" (page 9, bottom left).

But it was not until April 10th, in an unsigned, illustrated article, that the *Graphic* referred to the inventor as "The Wizard of Menlo Park," a sobriquet that would forever define him. Not until July 9, 1879, however, did the *Graphic* actually dress him up in sorcerer's robes (for his well-publicized electric light).

At this point, we are able to reconstruct a series of letters between Croffut and Edison surviving at the Edison National Historic Site and catalogued by the Edison Papers Project. Croffut had received a written introduction to Edison on March 23rd from W. K. Applebaugh, but waited until April 4th to ask Edison if he liked the hoax (see letter on page 8). Apparently, the scheme had been cooked up totally without Edison's knowledge. The letters then refer to the possibility of Crof-

ut obtaining one of the new phonographs himself, and it is here that a collector's zeal has enhanced the archival documents.

This past year, Charlie Hummel of Wayne, NJ was offered a small tin foil machine by the descendants of William Croffut, even before he knew the fascinating connection between the two men. And with it, he obtained a lost letter of Edison's (dated April 6, 1878 and published here for the first time), graciously forgiving Croffut for his April Fool's joke (see page 9). The phonograph which Charlie purchased, with the original shipping crate and tags, was the very one that Edison gave Croffut as a token of his appreciation and was probably manufactured by Brehmer Bros. for Edison's agent Edward H. Johnson; it was originally meant to sell for \$10.

The letters at the Site indicate the growing relationship between the newspaperman and the inventor, and Croffut thanked Edison on the 9th for his offer "You have made my heart very glad..."; a further note on the 15th anxiously asked: "Can I bring that critter home with me if I came down..." But by the 17th (Wed.), he could say "Thanks for dispatch. Applebaugh has a pile of tin=foil here about 2 inches by 18 - isn't that what is wanted? If so they will supply me. I am anxious to get the thing to talk for us Friday evening." He must have succeeded because on April 25th he wrote again: "I am delighted to state that the little phono works beautifully. I received some friends out at Montclair last Friday evening [the 19th], & others up at Birmingham, Conn. (at my father's) on Sat. evening (no less than a hundred fills three parlors) and they all heard it & were much delighted." Edison gave one last favor to Croffut, writing a thank-you letter to the *Graphic* on May 10 (published on the 16th). Other letters, on non-phonographic matters (even giving Croffut some stock), continued for years, the last at the Site being dated June 11, 1886. Edison's replies have generally been lost. After a long career in journalism (rising to Editor of the *Washington Post*), Croffut died on July 31, 1915. But his April Fool's Hoax has lived on in ways that he could hardly have imagined - the discovery of the original machine and the joining of the correspondence and contemporary newspapers form an event that is every bit as astonishing as that spring day in 1878 - the *Wizard* lives on! □

Thanks to George Tselos, the Edison National Historic Site, and the Edison Papers Project!

FROM THE GOLDEN AGE ... *Caruso, Yet Again - One More Time!*

Joe Klee

My teenager turned down the volume on the latest Guns N' Roses CD and poked her head through the doorway of my inner sanctum long enough to ask, "who's that singing?" "Caruso" was my reply. "I thought so," she nodded, smiled and disappeared back into rock 'n roll heaven. Whatever else she may have picked up from her peers, she still remembered the voice of Caruso as well. The early training had paid off.

My father had heard Caruso, although he had to go AWOL from Peekskill Military Academy to do so. My acquaintance with Caruso's voice began with 78's. My daughter first heard the voice on LP. The next generation will begin with CD's. Yet the music is the same. The earliest Caruso recordings are approaching the centennial mark... yet they have survived and stood the test of time. That long memo from SWD of the Gramophone Co. (Oct. 22, 1919) to Eldridge Johnson which stated that "Caruso will not last forever" had missed the mark.

Today, in 1992, there is yet another Caruso biography... *Enrico Caruso, My Father and My Family* by Enrico Caruso, jr. and Andrew Farkas, published by Amadeus Press, complete with updated and corrected discography, chronology and photos (available from APM). There are at least three complete CD reissues under way in varying degrees of completeness. So here we go, yet again, one more time... the life and voice of Enrico Caruso, arguably the greatest tenor of all time... and I'm ready to argue with anyone who says that he's not!

What can be said about Caruso that hasn't already been said? Well, surprisingly enough, quite a bit. Previous biographers such as Pierre Key, Bruno Zirato, and Caruso's widow Dorothy have all tended to concentrate on the singer after his Met debut of Nov. 23, 1903. That was when they knew him. Likewise his recorded output vastly increased both in quantity and quality with Caruso's affiliation with Victor in 1904. It is true that Caruso's American venue covered the lion's share of his career, yet there's much that can be learned from a book with roots in an earlier era... especially from an overview of the Giachetti family and others who played an important role in Caruso's earlier career and life.

Enrico Caruso jr. (or Mimmi as he was known) was the second son born to Caruso and his common-law wife Ada Giachetti (she

could not obtain a divorce from her husband in Italy). Only one month after the child's birth, Caruso Sr. was singing in Berlin. He was there to welcome his second son into the world, but after that, he was not around much of the time. Yet Mimmi's reminiscences, such as they are, bear up under close scrutiny and give us valuable clues to what life was like in those days. Farkas and Caruso have enlisted an army of researchers in their efforts to make this the definitive Caruso biography. In my opinion, they have done so successfully. Doubts may be cast about Mimmi's knowledge of events after Caruso's marriage to Dorothy Park Benjamin, animosity between first and second families being what it is, yet there seems to be evidence aplenty to support all that is claimed in this book, including the infighting amongst American and European heirs over record royalties. It all comes off with an air of credibility, all the way from the revised number of siblings to the agonies of final disease and death. If the picture that Caruso jr. and Farkas have painted of Caruso the man differs from what we get from Dorothy Caruso, it should be remembered that success in America changed Caruso as much as Caruso changed America.

Unfortunately, so far as I know, no recordings of Ada or (her sister) Rina Giachetti have survived, so for artistic assessment, we must rely on contemporary reviews, never the most reliable means by which to evaluate an artist. To be sure, both the Giachetti sisters must have been accomplished singers. They would not have performed the roles they did, where they did, without the proper credentials. Just how could they were, I'm afraid we'll never know. Fortunately, we need not rely on journalistic accounts to assess the place of Caruso. For this, we can thank Fred and Will Gaisberg of G&T, Calvin Child, and the Victor Talking Machine Co. (and indirectly Thomas Edison). We don't need to review here the classic story of Gaisberg's chutzpah in signing and recording Caruso despite possible reservations of his home office. Recent research has brought Gaisberg's role in the Caruso signing into question (a la Sarnoff's tale of the *Titanic* SOS), but it doesn't matter. The records were made and both Fred and Will were involved - (perhaps with the aid of Sinkler-Darby), and somehow the G&T sessions produced records which were masterpieces. Even if later ones surpassed them, these recordings offer our

earliest opportunity to hear the voce d'oro. The idea of hearing arias from Baron Franchetti's *Germania* recorded within a month of the world premiere, sung by the artist who created the role is as close to the birth pangs of an opera as I would care to get. Composer accompaniments by Leoncavallo and Cilea add to the authenticity and importance of the recordings in which they participate. There were also selections which Caruso recorded in Milan which were never duplicated for Victor. And those which were later re-done for Victor can be heard on G&T, Zonophone or Pathé/AICC in their formative stages. In the six recorded versions of "Celeste Aida", one can trace the journey travelled by the artist from potential to maturity. It is a trip we can rejoice in having documented.

If I tend to dwell over-long on the early recordings, it's only because the later Victors are so well known among collectors that comment isn't necessary. Yet, even such common items as "Vesti la giubba" and "La donna é mobile" are of such mastery that constant repetition has not diminished their beauty. Every record from the first G&T to the last Victor is of such vital importance, both in artistic terms and in the history of phonograph recordings of operatic music.

At first Caruso re-issues were something of a helter-skelter mix of this and that... old favorites and the occasional oddity... always placing the listener at the mercy of the re-issue producer as to what was included and in what order. There were a number of attempts at complete LP sets. One, on the Murray Hill label, was woefully inadequate, not only in terms of completeness, but also in the quality of transfers. RCA started a project which was to include Soundstream transfers of all Caruso recordings. It began with Volume 4 which included the orchestral Victors of 1906 and went up to the final Victor session in 1920. A pre-1906 addendum never materialized. Also there were gaps in Victor's so-called "complete" LP series. There was a substitution of the 1906 recording of "M'appari" from Flo-tow's *Martha* in place of the 1917 version of the same aria, a fact which RCA discovered too late for correction on the LP. There were a number of Victor selections which were in the Victor vaults which they did not realize were alternate masters. Several had been issued in 1973 on a multi-LP collection as previously unissued material, but they had been rejected by more than one expert as being identical with the issued versions. Lacking the proper facilities for an A-B comparison, this writer could only speculate in these pages, but Gary Galo conducted further research, unearthing the fact that several of these recordings were indeed alternate mas-

ters. It was also my opinion, so stated here, that the first two issued LPs (Vol's 4 & 5) were sonically inferior to other re-issues available at that time, most notably in matters of presence and balance between singer and orchestra. As the project went on, the sound improved, although John Pfeifer felt that this owed more to the improvement of the original 78 rpm acoustic recording process itself than any fine tune adjustments made in the Soundstream re-mastering. I still felt that I heard enough improvement to justify re-mastering volumes 4 & 5, despite the economics involved. After all, these recordings had already paid for themselves many times over.

Perhaps the idea of compact discs and a complete CD re-issue was already on the back burner. That would have meant re-mastering everything and the missing pieces could be dropped into the puzzle at their proper place and time. Sure enough, here it comes... a scant dozen years hence... *The Complete Caruso, Including the Original Victor Talking Machine Company Master Recordings* (RCA/BMG 60495-2-RG), twelve CDs beautifully boxed and packaged, complete with a 242-page booklet, including articles, pictures, and indices by composer, opera, first line and/or selection, title, assisting artists, and even lyricist/librettist. Quite a package!

Prior to the issue of the RCA/BMG collection, two other companies had undertaken their own Caruso projects. One of these, on the Bayer label, I dismissed out of hand, having heard through the grapevine that it was a CD re-issue of the errant Murray Hill set, re-mastered through the No-Noise system and come back to haunt us. There was also a project, instituted by Pearl Records, produced by collector/historian Ward Marston which aimed to seek out the best available pressings of the original recordings and transfer them with as little tampering as possible and with special attention to proper speed and pitching. Although issued piece-meal fashion, this too is now complete!

Having two complete collections at hand for comparison, the first shock is that one (Pearl) is more complete than the other (RCA/BMG). Gary Galo reported in a recent review in the *ARSC Journal* that RCA/BMG, rather than going back to the original master recordings or copies of them on shellac pressings, had chosen to work from the same master tapes provided for the Soundstream LPs, except for those selections which were not on the LP collection - these were newly transferred by William Moran. Not only does this make for an uneven quality of transfers, but somehow, instead of including both the issued and unissued takes of Tosti's "L'alba separa dalla luce l'ombra", the unissued take was

substituted for the issued take in the program and so the unissued take appears twice on the RCA reissue. Mistakes happen and while it's no less of a mistake, I'm glad it was on "L'alba separa" rather than on "Celeste Aida" or something else of greater importance. Galo also points out some discrepancies of speed and pitch in the Milan material on RCA. I have a far more serious problem with the noisy copy of De Curtis' "Senza nessuno" which RCA uses for their collection and which also includes an audible pitch glitch... disc 12, band 7, at about 1:08 into the track, according to the time clock on my Aiwa shelf system. It also occurred on the RCA complete LP collection, but not on the bootleg LP I own on the Rubini label, so the defect is in the transfer I presume, not in the original. I'm surprised that they didn't catch it... if not the first time around, then surely the second, since the digital CD sound only shows the error more clearly.

For a complete discussion of the technical problems mentioned above, I would refer you to Galo's reviews which can be found in the ARSC Journal, Volume 22, #1, pp. 118-125 and Vole 22, #2, pp. 238-241. I've never tried to bluff anyone about my technical expertise. All I have is my ears, my knowledge of what buttons to push (or cranks to wind)... and perhaps my greatest asset - years upon years of listening to this music on disc, on tape, on shellac, on vinyl, on LP, on 45, and now on CD.

Neither re-issue set adheres strictly to chronology. Pearl, for example, places "La fatal pietra" in front of "O terra addio" just as they occur in Verdi's *Aida*. RCA/BMG places "O terra addio" first because it was recorded November 6, 1909 and "La fatal pietra" was recorded the following day. But then why do they place these next to each other when they were separated by three issued non-*Aida* recordings? These three recordings follow out of sequence once the tomb has finally been sealed on the Egyptian warrior and the Ethiopian slave girl.

If one were to think of the recorded output of Enrico Caruso in terms of a classic study outline, it would break down as follows:

I Milan based recordings

A. Gramophone & Typewriter

1. April 11, 1902
2. Nov. 30, 1902
3. Dec. 1 or 2, 1902
4. April 8, 1904

B. Zonophone

1. April 19, 1903
2. Anglo-Italian Commerce Co./
Pathé, late Oct. 1903

II US based recordings

A. Victor Talking Machine Co.

1. Piano acc. records 1904-05
2. Orch. acc. records 1906-20.

Both RCA/BMG and Pearl include the complete Milan recordings. So does Bescol CD 535, but in terrible sound. It sounds like the Murray Hill transfers. With some notable exceptions, the Milan sessions are also on EMI CDH 7 61036 2, *Enrico Caruso Opera Arias and Songs*. Listening to these primitive sides can be a wearing experience. There are some false starts... even a false finish and certainly the technique and maturity were off in the future. Yet the voice is there and without the voice, the technique and maturity would have been meaningless. The surface noise is there too, reduced in varying degrees by filters. So are the speed problems inherent in early 78 rpm recordings which were rarely right on 78. Major studios in New York or London might have done better, but then in 1902, they might have not.

By re-issuing only one version of material duplicated in the various Milan recording sessions, EMI has reduced the number of tracks from 30 to 23, which makes for a short 59 minutes and 31 seconds, CD. Both RCA/BMG and Pearl have been more generous, giving us everything. The 27 G&T and Zonophone tracks are on the first CD of each collection with the three odd AICC/Pathé recordings on the second CD of the set. Bescol offers all 30 tracks on one long-playing CD with a generous playing time of 73 minutes and 15 seconds. But to do so, they have had to speed up some of the selections into nearly the Donald Duck range. I guess that EMI's omissions are well within their rightful options, especially since they make no claim to being complete. I'd miss the duplicated selections if I didn't have them elsewhere. If all you have is the EMI, your collection is incomplete anyway, since it does not include any of the American Victors.

In an attempt at comparing with the naked ear, the differences in all these sets, I've settled for taking a representative sample from each session.

The first recording from the first session: "Studenti! udite!" from Franchetti's *Germania* comes out on RCA with less surface noise but Pearl seems to have more presence. It would still seem to be true that the more you reduce surface noise, the more "presence" you sacrifice. The EMI seems pitched a shade lower than either RCA or Pearl.

From the second session, I've chosen "Amor to vieta" from Giordano's *Fedora*. I find it a most beautiful aria and one which Caruso never remade after this session. In

fact, not many tenors have attempted this aria since this recording. It is Caruso's. He owns it. Once again RCA is quieter and Pearl has more presence. In this case, however, I think EMI has given us the best combination of both.

I'm selecting Zardo's "Luna Fidel" both from the December G&T session and the Zonophone session, partly for added comparison and partly because I'm less than comfortable with the transfer of either recording. On RCA, the G&T versions sound off center with a decided and disturbing wow. Neither Pearl or EMI are free from this problem, but the RCA seems to have it to a far greater degree. Pearl pitches the Zonophone half a tone lower than RCA and frankly I'm more pleased with the lower pitch on the Pearl transfer.

Pini Corsi's "Tu non mi vuoi piu ben" from the Pathé/AICC session is another track which I feel plays altogether too fast and high both on Pearl and RCA. Once again I find the EMI to be the most satisfactory transfer of this item.

Among the 1904 G&T sides, the only recordings made for any company other than Victor after Caruso's first session for the big dog from Camden, I've selected "Mattinata" which Ruggiero Leoncavallo wrote specifically to exploit the potential of the gramophone. He then served as Caruso's accompanist on this recording... again first, last, and only recording of this selection. RCA/BMG is quietest and plays at the same pitch as Pearl and EMI.

The first Victor session was recorded on February 1, 1904 in room 826 of the Carnegie Hall annex. Here Caruso recorded a version of "Una furtiva lagrima" from Donizetti's *L'Elisir d'Amore* taken at such a leisurely tempo that it required two disks to hold it (master #B 996 and C 996-1). As anyone knows who has read me before on this session, this is the Caruso performance I would want with me on my desert island. I would also remind those who still believe that this recording was made in Camden that the studio there did not open until 1907. Until then, all Red Seal recordings, including this one, were done in New York City. RCA/BMG still has quieter surfaces, but Pearl is getting closer all the time. Once Victor had taken over producing Caruso's records, they did so in copious quantities, so just by the law of averages, you're more likely to find a clean copy. Pearl not only has the edge on presence, but they have made a more seamless splice between part one and part two.

With the 1906 recording of "M'appari", we're into the era of orchestral accompaniment. This was considered a step forward at

the time. Considering how badly some instruments recorded in the acoustic age, I'm not so sure it was all to the good.

The balance/presence problems that I had with these 1906 orchestral recordings on LP seem to have been corrected, perhaps justifying my feeling at the time that it could have been better.

With quieter surfaces all around and with only a slight difference in presence, there seems little choice between RCA/BMG and Pearl from this point on. Some tracks sound better on one issue... some on the other.

Neither series has an error-free set of liner notes, but RCA/BMG, with their comprehensive cross-indices, has the decided edge. RCA/BMG lists master numbers, but not original issue numbers. Pearl includes both master and issue numbers, but omits playing time for individual selections. RCA includes playing time. RCA has one book for the whole series, which is only available in the complete 3-jewel box, 12-CD boxed set. Pearl has four volumes of 3 CDs, each with a smaller booklet. Pearl has their usual label on the CDs whereas RCA has affixed the famous acoustic Victor Red Seal label to each CD.

More importantly, Pearl has included both takes of "L'alba separa dalla luce l'ombra" and has given us a much quieter and glitch-free recording of "Senza nessuno."

So what we have is two Caruso collections... one complete... the other falling only one track short of that goal. If you have to pick and choose, the obvious choice is Pearl, but just how long will complete remain complete? Before the Pearl set had been fully issued, a collector contacted Ward Marston with some rumored "unissued" material. Since this was not made available to Pearl in time, the claim remains just that... a claim. Is it a hoax or will we get to hear sides that were thought to be lost forever? After all, who would have thought we would get to hear the fragmentary test pressing of Caruso's part in the quartet from *Rigoletto*?

I had written the first draft of this article when Pearl completed Volumes 3 and 4. In the process of doing the re-write, I have listened to every available recording of Caruso at least twice, and some of them more than that. The miracle is that the voice... the music... the recordings... all remain fresh and vital and of major importance in my life. Hopefully I will never tire of Caruso and I'm pleased to have his artistry in my library... even almost in duplicate. Whoever wrote that memo I cited at the beginning was wrong. Caruso outlasted the companies that recorded him and the technologies that have long since come and gone. □

NOTICE

Automated Music Shows!
Sun., Apr. 26 and Sept. 27, 1992, at Holiday Inn North, Newark International Airport, Service Rd., Exit on Interstate 78 (NJ Tpke Exit 14). Phonos, Music Boxes, etc. (8am - 4pm). Lynn Bilton, Box 25007, Chicago, IL 60625. Or (216) 758-5001. Admission only \$4.

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If you can find any patent dates or numbers that are not listed in our new **Patent History of the Phonograph** (2nd edition) you will receive a \$5 gift certificate for each one. *Original foil available!*

Bill Klinger and Dale Monroe-Cook are working hard on a Registry of cylinder record companies, box types and designs. The preliminary list entitled *World Cylinder Directory* will give collectors a chance to compare with their own collections. If you think you have an unusual type, please notify them directly or through APM.

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Edison Fireside, Edison Standard, 1903 open-works disc Standard, Victor III, Camera-phone, 36" Nipper, Victor dusters, Decca, Fibre needle cutter, reproducers (Edison & Victor), children's picture records, Vogue 707. Looking for Edison *A/va*. Thanks. Jim Kenealy, 4015 NE 178th, Seattle, WA 98155. Or (206) 364-1436.

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Columbia BY, mahogany with mah. Music Master Symphony horn (this machine is exceptional), \$2895; Edison Amberola IA, mahogany with M reproducer, \$1295; Edison Triumph Model B w/ morning glory horn and floor stand, \$1200; Edison Triumph Model E, w/ 11-panel cygnet horn, only \$1250; Edison Shaving Machine, \$250. Wm. Thanel III, 7855 Second St., Apt. #7, Stanton, CA 90680. Or (714) 821-6885. (87)

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Want Victrola record player, horn or table top with lid. Prefer to do business in PA, DE, NJ or MD. Thanks. Harry MacMullan, 2662 Bancroft Dr., Aston, PA 19014.

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Want Columbia *Majestic* BD and *Sovereign* BG. Edison A or B-250 Diamond Disc and mahogany *Home* or *Standard* 2 & 4 player. Need exterior parts and completion information for Harvard front-mount (i.e. long tone arm, crank, horn); also info on my Columbia *Mignon* upright. Bill Daugherty, 408 Third St., #3, Brooklyn, NY 11215. Or (718) 965-1268.

Any info sought on Columbia front-mount model with Victor hardware. Léon Brassard, 2272 Aladin, Laval, Quebec, Canada H7K 1M2.

Amet cylinder phonograph with 1, 2 or 3 springs, and flip down door. Al Koenigsberg, 502 E. 17th St., Brooklyn, NY 11226.

In search of a Victor V outside horn phonograph, restorable condition preferred, but will consider any reasonable condition or price. Bryan Sale, 1 West Princeton Circle, Lynchburg, VA 24503. Or (804) 846-4051.

Want Standard Talking Machine Co. Style X; also Victor IV, V, VI. Have other phonographs to sell or trade. Andrew Witkowski, 375 Robins Way #1C, Westminster, MD 21158.

I am interested in corresponding with owners or people who have knowledge of the *Army-Navy* Model Edison Diamond Disc. Dale Briley, P.O. Box 1924, Glendale, CA 91209. Or (818) 507-1176.

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I can use Music Boxes, Piano Rolls, junk phonos, parts, etc. Cash paid. Also sell phonographs. Ralph Woodside, *The Edison Collection*, 51 West Main St., Georgetown, MA 01833.

Looking for toy phonographs, talking dolls & clocks, e.g. Peter Pan, or any unusual talking toy. Thanks. Doug Boilesen, 6731 Crooked Creek Dr., Lincoln, NE 68516.

Want Emerson phonograph, prefer an outside horn table model, but will consider other styles. Also 6", 7" & 12" Emerson records and/or sleeves; any type Emerson literature. Thanks. Herb Rhyner, 123 Columbus Pl., Roselle Park, NJ 07204.

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RECORDS FOR SALE

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Our latest auction should be the best ever! Send \$3 to receive your copy. **Memory Machines**, 6323 Inway, Spring, TX 77389. Or (713) 370-7899.

RECORDS WANTED

Want following records: Raoul Pugno: Chopin/Liszt (Gramophone, Paris, 1903); London Palace Orchestra: Nutcracker (Odeon, England, 1909); Odeon Streich Orchestra, Beethoven's 5th & 6th Symphonies (1913). Fredric London, 3716 S. Country Club Way, Tempe, AZ 85282.

Cylinders and discs of accordion and concertina music: Frosini, Deiro, Kimmel, Prince, Wyper, etc. Håkan Widar, Vindrosvagen 14, S-43251 Varberg, Sweden. (86)

Looking for Al Jolson on Victor, Columbia, Brunswick labels. Records should be in very good+ cond. Also collecting Jolson literature, posters, pictures, etc. Is there a Jolson club? Call or write. Paul Mattei, 525 Spruce St., Onalaska, WI 54650. (86)

Looking for Al Jolson on Victor, Columbia, Brunswick labels. Records should be in very good cond. Also collecting Jolson literature, posters, pictures, etc. Call or write. Paul Mattei, 525 Spruce St., Onalaska, WI 54650. Or (608) 781-0970. (86)

RECORDS WANTED

Want Jones & Hare "Twisting the Dials" on Victor, Smokey Stover "What a Shame" (Specialty). Price, cond. 1st letter. Lists welcome. Roy Hodgins, 4302 College Main #506, Bryan, TX 77801. Or (409) 846-8420.

Doing research on constant linear-speed discs: British World Records, 10" & 12"; Vistaphone (U.S.); Penny Phono Recordings of Cinematone Studios (U.S.) or any material on Noel Pemberton-Billing. Compiling discography. Thanks. Edward Walker, 49 Campbell's Close, Spalding, Lincolnshire PE11 2UH, England.

Want to buy military and concert band records (Sousa, Pryor, Prince, etc.), brass, woodwind, percussion solos, duets, trios, etc. All labels, all speeds. Send your lists. State condition and price. Frederick Williams, 8313 Shawnee St., Philadelphia, PA 19118. (88)

Victor Red Seal records wanted. Pre-1914 preferred but interested in any style Victor through "scroll" design. Especially interested in ANYTHING by Evan Williams. Reasonable prices only please. Send lists. Bryan Sale, #1 W. Princeton Circle, Lynchburg, VA 24503. Or (804) 846-4051. (87)

YOUR PRICE PAID for Decca 17443 "Finland" by Atila the Hun, or a tape copy of same. Pekka Gronow, Lumikintie 3D 137, 00820 Helsinki, Finland.

Want Irish, Scottish, Canadian records; labels include Regal, Zonophone, Columbia, HMV, Parlophone, Beltona, RCA, Starr, Apex, Spartan, London, etc. Ted McGraw, 31 Abby Lane, Rochester, NY 14606.

RECORDS WANTED

Still looking for Henry Burr on Victor 17697 - "There's a Little Spark of Love". Also other Burr cylinders and discs. Seth Lubin, 416 State St., Brooklyn, NY 11217. Or (718) 522-6065.

Collector looking for comedy 7" records on Berliner, Victor, Zonophone, Columbia, Standard, etc. Cash or trade my cylinders for them, not all are comedy. Bill Greis, 1005 Stoney Fields Est., McKee City, NJ 08232. Or (609) 484-9375. (89)

Looking for a recording by Jack Alder (operatic singer). Single-sided, probably Victor. Thanks. Les Sims, 3659 High Mesa Dr., Dallas, TX 75234. Or (214) 247-0557.

PRINTED ITEMS FOR SALE

To add to the enjoyment of our hobby, why not try a subscription to the **City of London Phonograph and Gramophone Society**? Our magazine, the *Hillandale News*, by airmail is \$22 per year. Payment should be sent to D. M. Field, 116 Tanhouse Lane, Malvern Link, Worcestershire, England WR14 1LG, made out to the C.L.P.G.S.

Send for our catalog of phonograph, jukebox and player piano publications to: **AMR**, P. O. Box 3007, Arlington, WA 98223. Or (206) 659-6434. (88)

Have you ordered the new copy of **The Patent History of the Phonograph, 1877-1912**? If you can find ten patents that do not appear in this beautifully illustrated second edition, it is yours free! Otherwise, only \$59.95. Special discount of \$10 for purchasers of First Edition (give #). Don't forget Vol. II of the *Edison Papers Project*!

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Want 1920s 78 rpm dance bands, jazz on Banner, Cameo, Domino, Harmony, Oriole, Regal, etc. Send auction/sales lists to: L. R. Docks, Box 691035, San Antonio, TX 78268-1035.

(92)

Looking for brown celluloid cylinders with wax cores; Black *Indestructible* cyls with numbers below #600; unbreakable German cylinders called *Lambert Walzen*. Also *Russell Indestructible* box and white or orange Lamberts. *Tempophone* lateral reproducer. Top prices or trade. Al Koenigsberg, 502 E. 17 St., Brooklyn, NY 11226.

Need baseball records, baseball cylinders, sheet music, etc. Warner Fusselle, *Major League Baseball*, 3 Empire Blvd., S. Hackensack, NJ 07606. (91)

Edison cylinders by Mary Carson and Vernon Dalhart, especially BA #3185 *Can't Yo' Hear Me Calling?* Needed for Texas Museum Exhibit. Thanks. Clayton Shorkey, Rt. 1, Box 525, Leander, TX 78641. Or (512) 267-2184.

PRINTED ITEMS FOR SALE

A Collectors Guide to Edison Diamond Disc Records:

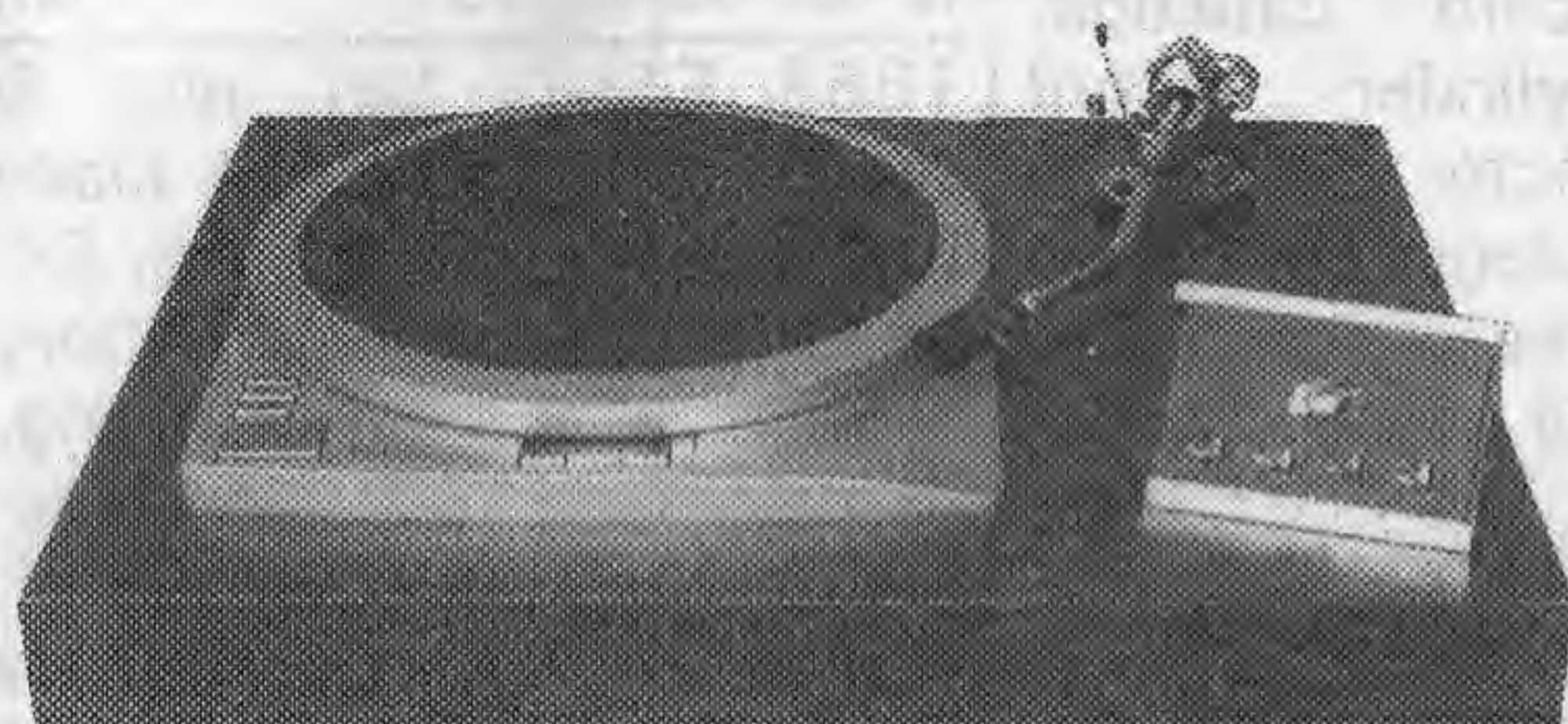
Years of research plus detailed analysis of over 1200 records has produced information available nowhere else. Know all the subtle things to look for when judging surface noise before you buy. Date any pressing so you can spot rare early or late copies. Benefit from my 22 years of experience in handling Long-Play Diamond Discs. \$15 ppd. George A. Copeland, 4016 N. 25th Street, St. Louis, MO 63107-2736. Or (314) 231-5497. (86)

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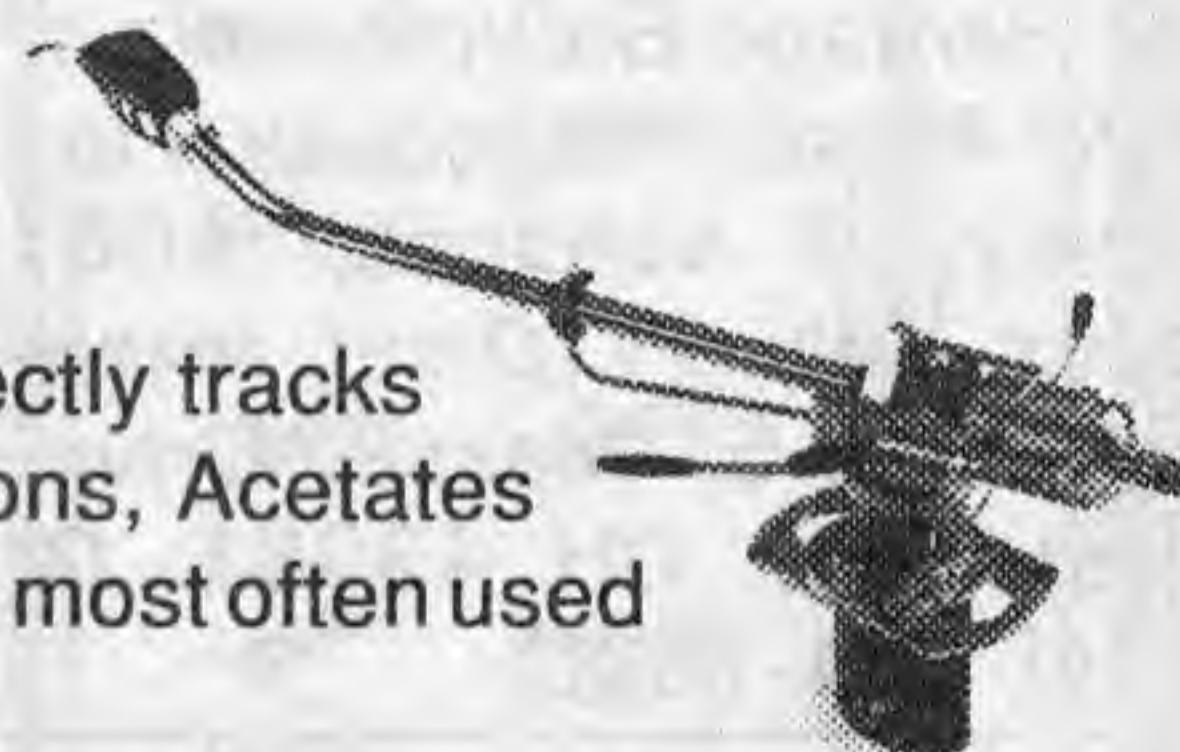
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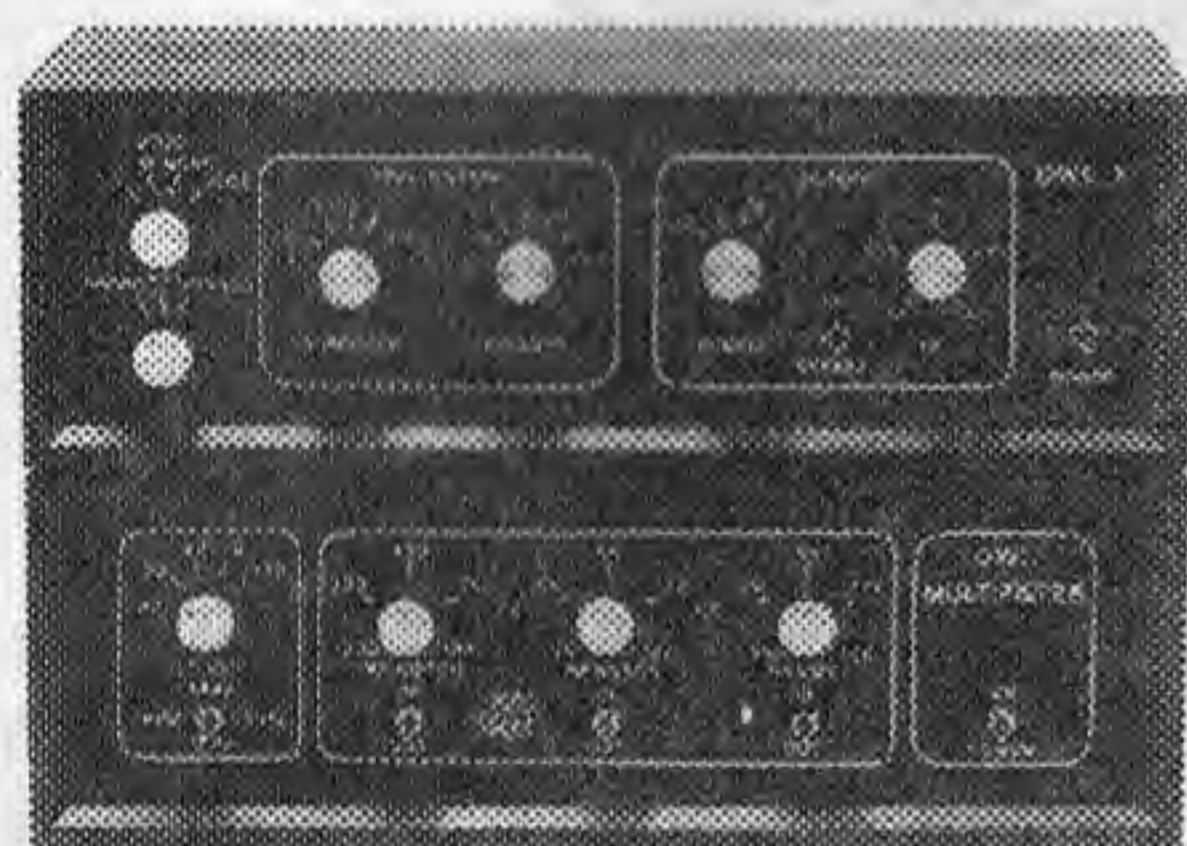
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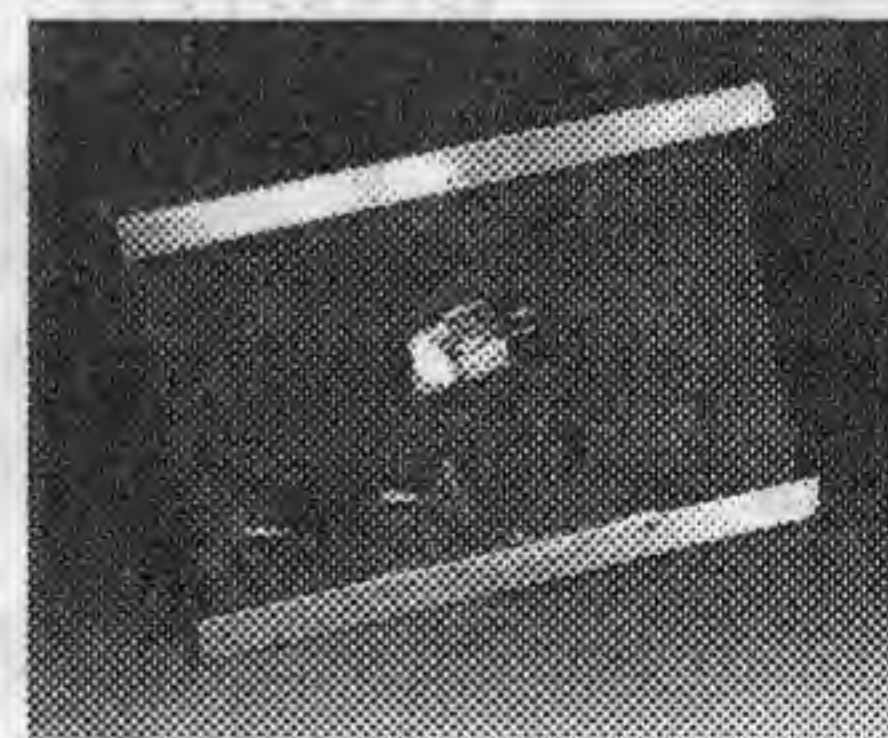
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Have you seen our new **Book List**, revised and enlarged? Get the best books in the hobby while they are still available. Don't forget the **Phonograph Patent Quiz** (with prizes). Allen Koenigsberg, 502 E. 17th St., Brooklyn, NY 11226.

Talking Machine Madness: The Story of America's Early Phonograph Shows. Features horns, traveling talking machine exhibitors, cylinders, and more! Send \$4.50 ppd. to **HHP Books**, Box 18455, Fairfield, OH 45018. (88)

The Heritage Encyclopedia of Band Music, edited by Paul Bierley, 2 volumes, 1087 pages, only \$110/set. **Integrity Press**, 61 Massey Drive, Westerville, OH 43081. Or (614) 794-1600.

International Who's Who in Music, 13th edition (Grand), \$165 plus post. Write to **IWWIM**, International Biographical Center, Cambridge CB2 3QP, England.

Beginning Songwriter's Answer Book, by Paul Zollo. Covers copyright, publishing, etc. 128 pages, \$16.95 from **Writer's Digest Books**, 1507 Dana Avenue, Cincinnati, OH 45207. Or 513-531-2222.

**PRINTED ITEMS
WANTED**

For future article on 1911 *Wizard Cylinder Phonograph*, need old ads, catalogs or original selling price. Also info on Wm. Rotter or Pliny Catucci. Thanks. A. Koenigsberg, 502 E. 17th St., Brooklyn, NY 11226.

Want badly: manuals, ads, catalogs and literature on Columbia coin-operated Graphophones (floor model or table top). Original or xerox. Thanks. Bill Greis, 1005 Stoney Fields Est., McKee City, NJ 08232. (91)

**PRINTED ITEMS
WANTED**

Old phonograph and record catalogs bought, sold & traded. *Watch for new auction!* Please write to Tim Brooks, Box 41, Greenwich, CT 06831.

Berliner record catalogs, Lambert cylinder record catalogs, Victor record & machine catalogs (1901-05). Michael Bartholomew, 6560 Pine Cone Dr., Dayton, OH 45449. (86)

ITEMS FOR TRADE

Hughes Stylus Pathe adapters for reproducers. Also phonograph toys and novelties. Charlie Weatherbee, 2120 The Crescent, Clermont, FL 32711. Or (904) 394-3971. (89)

Need several oddball cylinder containers (empty), will trade books if you like. E.g. *Diamond, Imperial, Phrynis, Ebonoid, Lambert Walzen, Colonial, Elite, Electric, Gloria, Nicole, Russell, Star, etc.* Thanks. Allen Koenigsberg, 502 E. 17 St., Brooklyn, NY

Will trade one-for-one my excellent 5" Concert cylinders for equal condition Edison 12" long-play Diamond Discs. George Copeland, 4016 N. 25th Street., St. Louis, MO 63107-2736. Or (314) 231-5497. (86)

Will trade Edison discs (80,000 series) for thick and thin Edison discs with hot jazz and fox trot selections. Also long-play discs (10,000 series and needle-cut (14,000 series). Contact Jack Nelson, 911 Riverside Ave., Walhalla, ND 58282. (701) 549-3548. (88)

Large smooth oak horn from Victor Schoolhouse for 2nd style VTLA or 2nd style Victor VV-XVI. Any type wood. Ken Washer, 2575 Marchar, Walled lake, MI 48390. Or (313) 624-7636.

**MISCELLANEOUS
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Tapered oak reamers for Blue Amberol cylinder records. Fancy grip handle, accurately tapered, only \$19 + 2.00 post. Ron Miller, Rt. 1 - Box 21, Bagley, MN 56621. or (218) 694-6951. (87)

1888 Edison fan, nice & working, no s/n, has blade but wire surround gone. Offers? Ampex 601-2 factory aligned 3-head set in casing, brand new, \$150. Léon Brassard, 2272 Aladin, Laval, Queb, Canada H7K 1M2. (86)

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Disc Music Box for sale, 9-1/2" Mira, mechanism completely refurbished, box mint & orig. w/ 17 discs, red mahogany, \$2500. Matching cabinet, beautiful, \$250. Ed Scheingold, 17 Manor House Dr., Trenton, NJ 08638. Or (609) 882-5159.

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Two horns for sale: 1 - 11" Edison Standard horn, \$69; 1 - 18" Edison, \$99; 10 Edison disc records, \$39. Dick Haynes, 12511 S. 83rd Ave, Palos Park, IL 60464.

Collector's Connection & Registry, pickers to find your wants. Call 800-777-1078, write to CCR, PO Box 54, San Francisco, CA 94083.

MISCELLANEOUS WANTED

MUSIC BOXES WANTED:

Buying disc & cylinder music boxes, band organs, coin pianos, organettes, musical clocks and watches, automata. Anything in antique mechanical music. Martin Roenigk, 26 Barton Hill, East Hampton, CT 06424. Or (203) 267-8682. (93)

Seeking any information regarding the 1892-1897 Chicago Talking Machine Co. Photos, orig. literature, xerox copies, on Douglass, Babson, Dickinson, etc. Thanks. George Paul, 126 Main St., Mt. Morris, NY 14510.

Edison memorabilia, advertising posters, banners, pictures, mementos and non-phonograph equipment. Contact: Tammy Bey, Edison Venture Fund, 997 Lenox Dr., #3, Lawrenceville, NJ 08648. Or (609) 896-1900 x30. (94)

Looking for copy of The EMI Collection by Ernie Bayly; also sales manuals, instructions for HMV re-entrant horn phonos & Philharmonic electric radio-phonos, 1938-42 (NYC). Thanks. Ken Snowden, 1238 Grove St., San Francisco, CA 94117.

Large cabinet for 78s, not in albums, possibly with a divider between each record. Please write. Press Hayes, 8208 Hickory Hill SE, Huntsville, AL 35802.

MISCELLANEOUS WANTED

GRAMOPHONE NEEDLE TIN COLLECTOR



Many tins wanted, particularly American & Canadian. Many British & foreign for sale or swap, including HMV, Songsters, Columbia. Details and 8-page catalog for \$2 or 2 IRCs from Ruth Lambert, 24 Church Way, Weston Favell, Northampton NN3 3BT, England. Tel: 0604-405184. (86)

GRAMOPHONE needle tins wanted to purchase or exchange. Many duplicates available. Harry Marks, P.O. Box 1793, Johannesburg 2000, South Africa. (87)

VTM/RCA Nipper Collector looking for Nipper & other RCA memorabilia. Send description & price to: S. Hoffman, 210 Timber Creek, Lindenwold, NJ 08021.

Need anecdotes about pioneer recording artists (backstage, street, bedroom, etc) for in-depth novel. Also need certain issues of *Hobbies* magazine. Eric Herzlich, 28 Chickadee Lane, Levittown, NY 11756. Or (516) 796-5109.

PHONOGRAPH SHOPS

Records - 78s and 45s Phonographs, radios & accessories. Books on music, science & technology. The Record Book, one of 20 dealers at Deerfield Village, Rt. 77, Deerfield, NJ 08313, Thurs. thru Mon., 10 am - 6 pm. Call (609) 451-2143.

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